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Hopper Drawings



44 WORKS FROM THE PERMANENT COLLECTION OF THE
WHITNEY MUSEUM OF AMERICAN ART



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Hopper Drawings

44 Works by Edward Hopper

From the Permanent Collection of the
Whitney Museum of American Art

DOVER PUBLICATIONS, INC., NEW YORK

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Introduction

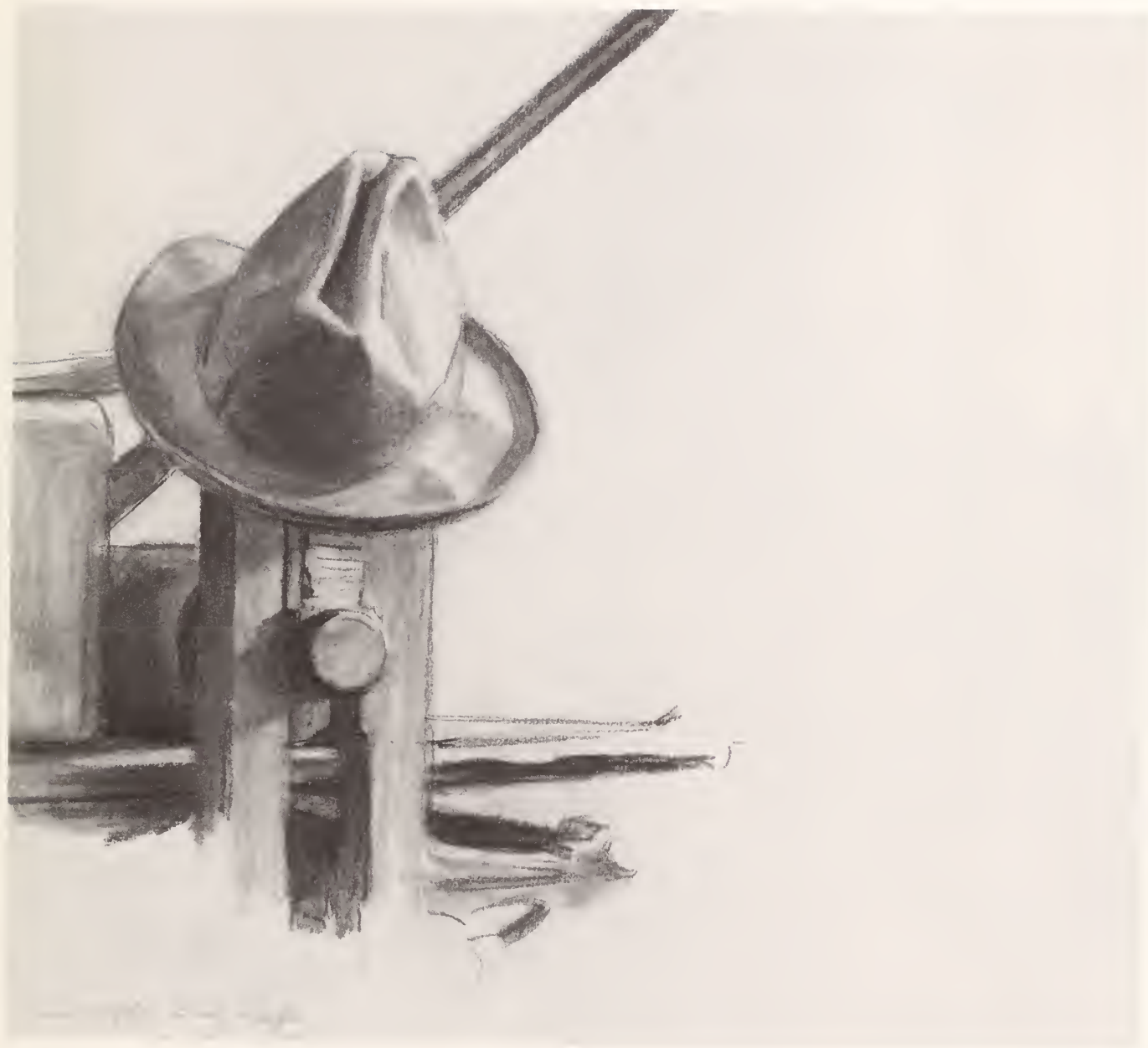
Edward Hopper (1882–1967), premier American realist, painted the stark and lonely places of twentieth-century America, evoking in these paintings an elusive mood of longing and half-dread, a sensation of opportunities missed, of lives wasted. Hopper's drawings are in large part preliminary sketches for his paintings, and while the most polished of these yield some of this mood, most are not quite so evocative. Hopper's studies, in fact, serve simply to record those elements—qualities of light, compositional arrangements, the posture of the figure—that he would call upon to create such a mood. They are working drawings—no-nonsense, practical drawings. Words suffice, for example, as clues to the colors and particular light Hopper wants for his painting—"warm roof," "blue gray shadow," written on a drawing for *Route 6, Eastham* (p. 38). As Hopper explained to Lloyd Goodrich, former director of the Whitney Museum of American Art, if he finished his drawings too much, or if he made color sketches, he might end up merely copying them onto canvas rather than calling upon "the concept in his mind." The final synthesis of all the elements, along with the undefinable energy that unites and animates them, await the finished canvas.

Not all of Hopper's drawings, however, were guided by such pragmatism. In his independent sheets, his love of both drawing materials and the subject itself comes through in richly black, rugged landscape renderings (pp. 42 and 43) or in sultry images of student days in Paris (p. 3). Hopper's emotional life is sometimes revealed even in his utilitarian preparatory studies, especially those of his wife, Josephine Nivison Hopper, who served as his model. She seems, for example, tentative, weary or frightened in a drawing for *Morning Sun* (p. 21) and, in a study for *Girlie Show* (p. 26), much more vulnerable than the steely blonde she becomes in the final painting. Hopper's many drawn portraits of Jo represent a poignant study of their relationship: she appears playful and alluring, domestic and comforting, withdrawn and introspective (pp. 5, 8–10).

In one remarkable series of drawings done at the Whitney Studio Club in the early twenties (pp. 12–20), Hopper rendered the figure as he never would again, glorifying the flesh-and-blood quality of his models. Thickly drawn and smudged, or linear and lightly sketched, these studies are celebrations of the nude by a relatively young artist. Later, in his paintings, he would reject the sensuality of the figure in favor of generalized, blocky forms that relate almost architectonically to their spare settings. Hopper ended his sketching sessions at the club in 1924—a decision no doubt prompted by the often jealous and vocal Jo, whom he married that year. She would thereafter become his only model, and it was perhaps in an effort at appeasement that he inscribed many of these drawings to her.

Hopper's drawings are represented in abundance in the collection of the Whitney Museum of American Art. By virtue of the generous bequest of Josephine Hopper, in 1970 the Whitney Museum became the largest repository of Hopper's art. The works in the bequest span his entire career, from childhood musings to mature, finished paintings, and include thousands of drawings. The enormous task of cataloging and researching the drawings was begun by Lloyd Goodrich with Elizabeth Tweedy Streibert and continued by Dr. Gail Levin. It is hoped that one day the Whitney Museum will have a study center which will allow scholars greater access to these works. They constitute a unique treasury that continues to enrich and develop our understanding of this major American artist.

Deborah Lyons
Advisor, Hopper Collection
Whitney Museum of American Art



Hopper's Hat on His Etching Press, n.d.
Conté on paper, $11\frac{1}{8} \times 15\frac{1}{4}$ inches. Josephine N. Hopper Bequest 70.344



Dome, 1906-07 or 1909
Conté, wash, charcoal and pencil on paper, $21\frac{3}{8} \times 19\frac{7}{8}$ inches.
Josephine N. Hopper Bequest 70.1434



Un Maquereau (study for *Soir Bleu*), 1914
Conté on paper, 10 × 8 $\frac{3}{8}$ inches. Josephine N. Hopper Bequest 70.318



Self-Portrait, 1945

Conté on paper, 22 × 15 inches. Josephine N. Hopper Bequest 70.287



Jo Hopper, 1945-50
Charcoal on paper, 18 × 15½ inches. Josephine N. Hopper Bequest 70.288



Portrait of Stella Falkner, c. 1936-38
Sanguine on paper, 21 × 16¼ inches. Josephine N. Hopper Bequest 70.908



Portrait of Guy Fene du Bois, 1919

Sanguine on paper, 21 × 16 inches. Josephine N. Hopper Bequest 70.907



Jo Sleeping, 1940-45

Conté on paper, 15 x 22 $\frac{1}{4}$ inches. Josephine N. Hopper Bequest 70.292



Jo Hopper Reclining on a Couch, 1925-30
Charcoal on paper, 15 $\frac{1}{2}$ x 18 inches. Josephine N. Hopper Bequest 70.296



Jo Hopper, 1934-40
Conté on paper, 15 × 19 inches. Josephine N. Hopper Bequest 70.289



Study for *Evening Wind*, 1921
Conté and charcoal on paper, $10 \times 13\frac{15}{16}$ inches.
Josephine N. Hopper Bequest 70.343



Kneeling Nude, c. 1923–24
Sanguine on paper, 17¹⁵/₁₆ × 11½ inches. Josephine N. Hopper Bequest 70.548



Kneeling Nude, c. 1923–24
Sanguine on paper, $18\frac{5}{16} \times 11\frac{7}{8}$ inches. Josephine N. Hopper Bequest 70.945



Standing Male Nude, Rear, c. 1923–24
Sanguine on paper, 22 $\frac{1}{16}$ × 15 $\frac{1}{16}$ inches. Josephine N. Hopper Bequest 70.691



Standing Nude with Drape, c. 1923-24

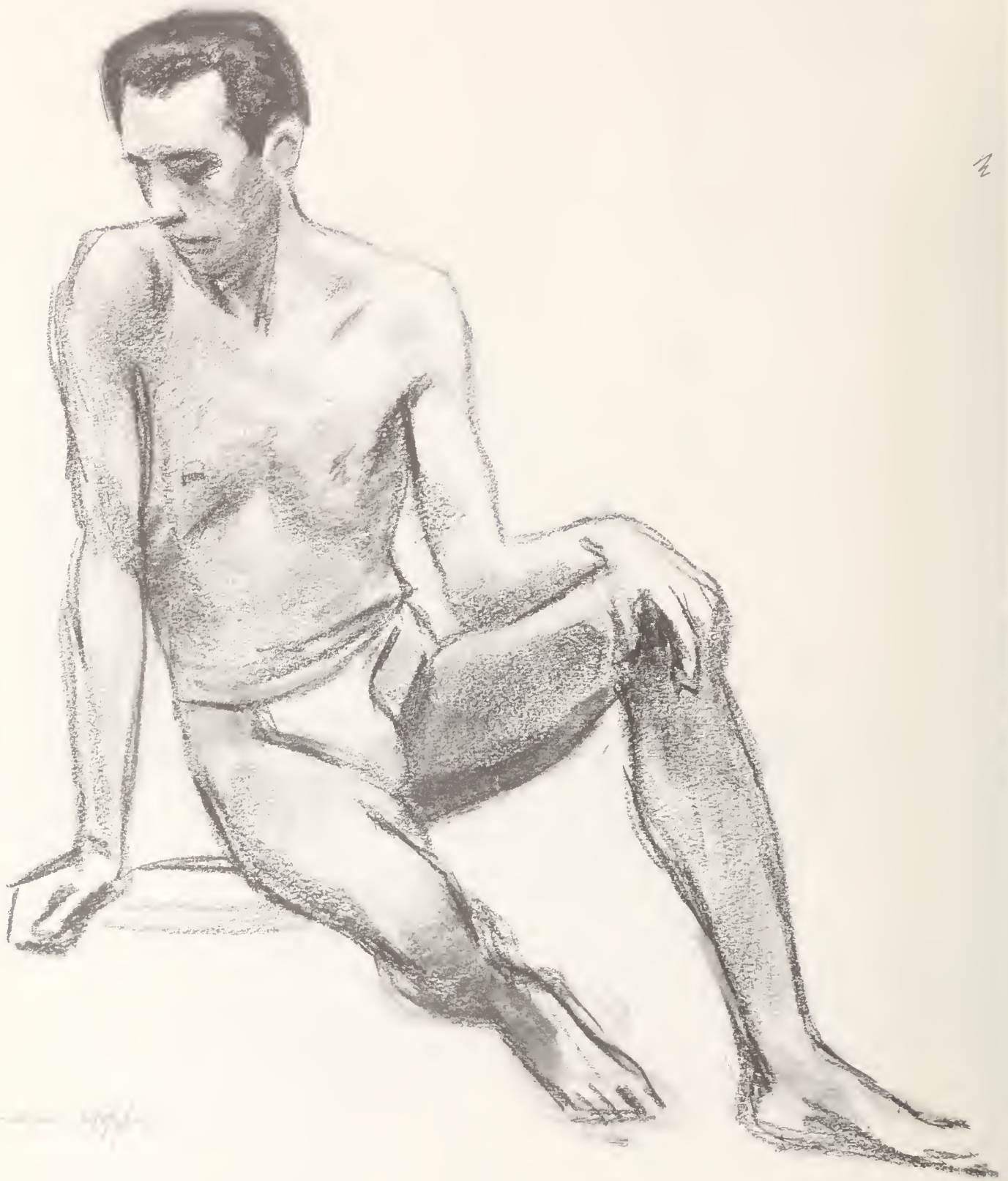
Conté on paper, 17¹⁵/₁₆ × 11¹/₂ inches. Josephine N. Hopper Bequest 70.607



Reclining Nude, c. 1923-24
Ink on paper, 12 $\frac{7}{8}$ x 15 $\frac{1}{8}$ inches. Josephine N. Hopper Bequest 70.531 verso



Two Nudes, Seated and Reclining, c. 1923-24
Sanguine on paper, 15 $\frac{1}{10}$ x 22 $\frac{1}{10}$ inches. Josephine N. Hopper Bequest 70.708



Seated Male Nude, c. 1923-24

Conté on paper, 22 × 15 $\frac{3}{8}$ inches. Josephine N. Hopper Bequest 70.693



Seated Nude, c. 1923-24

Sanguine on paper, 14 × 10 inches. Josephine N. Hopper Bequest 70.562



E. Hopper

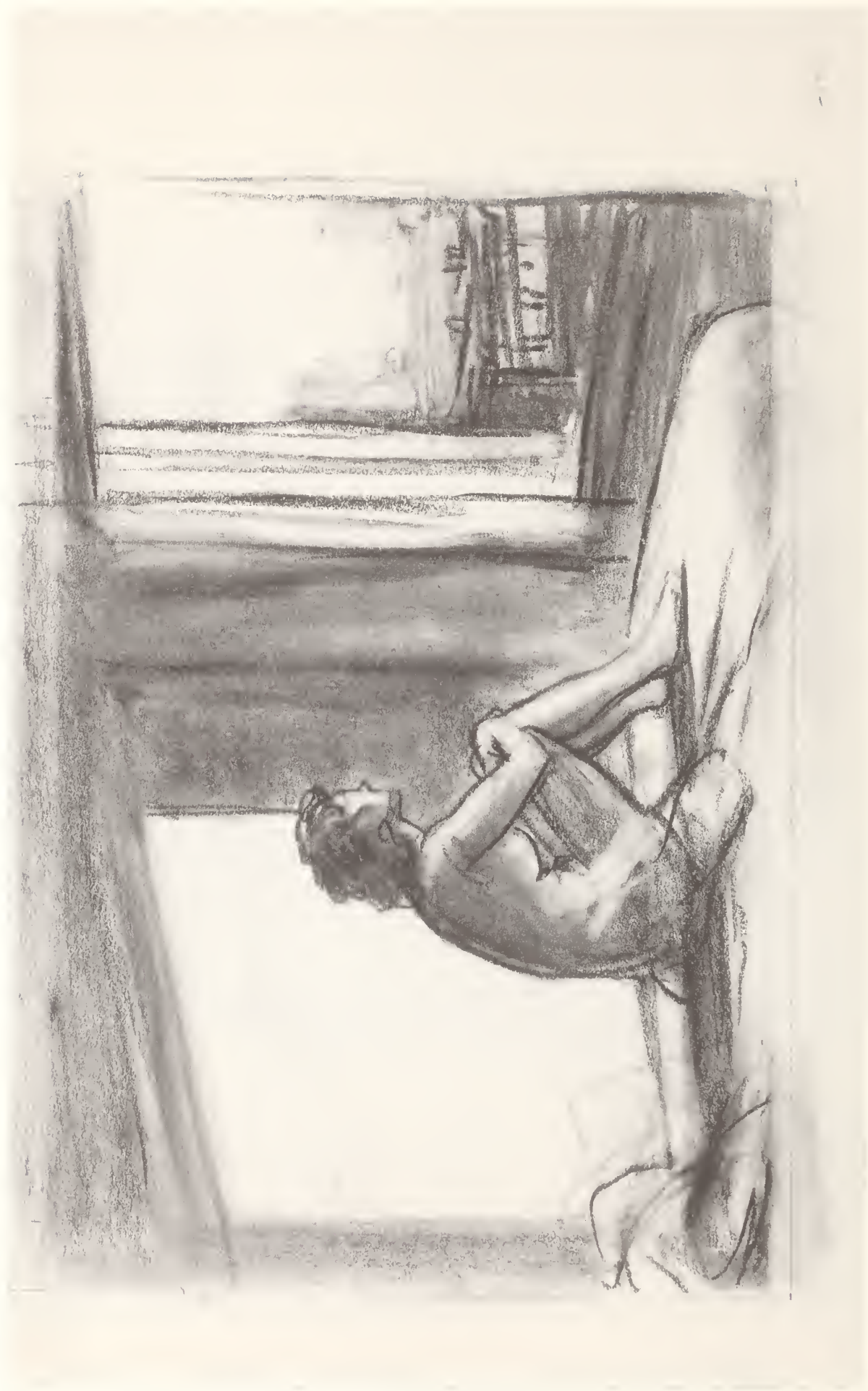
Seated Nude, c. 1923-24

Conté on paper, 16½ × 10⅞ inches. Josephine N. Hopper Bequest 70.403



Study for *Morning Sun*, 1952

Conté on paper, 12 × 19 inches. Josephine N. Hopper Bequest 70.290

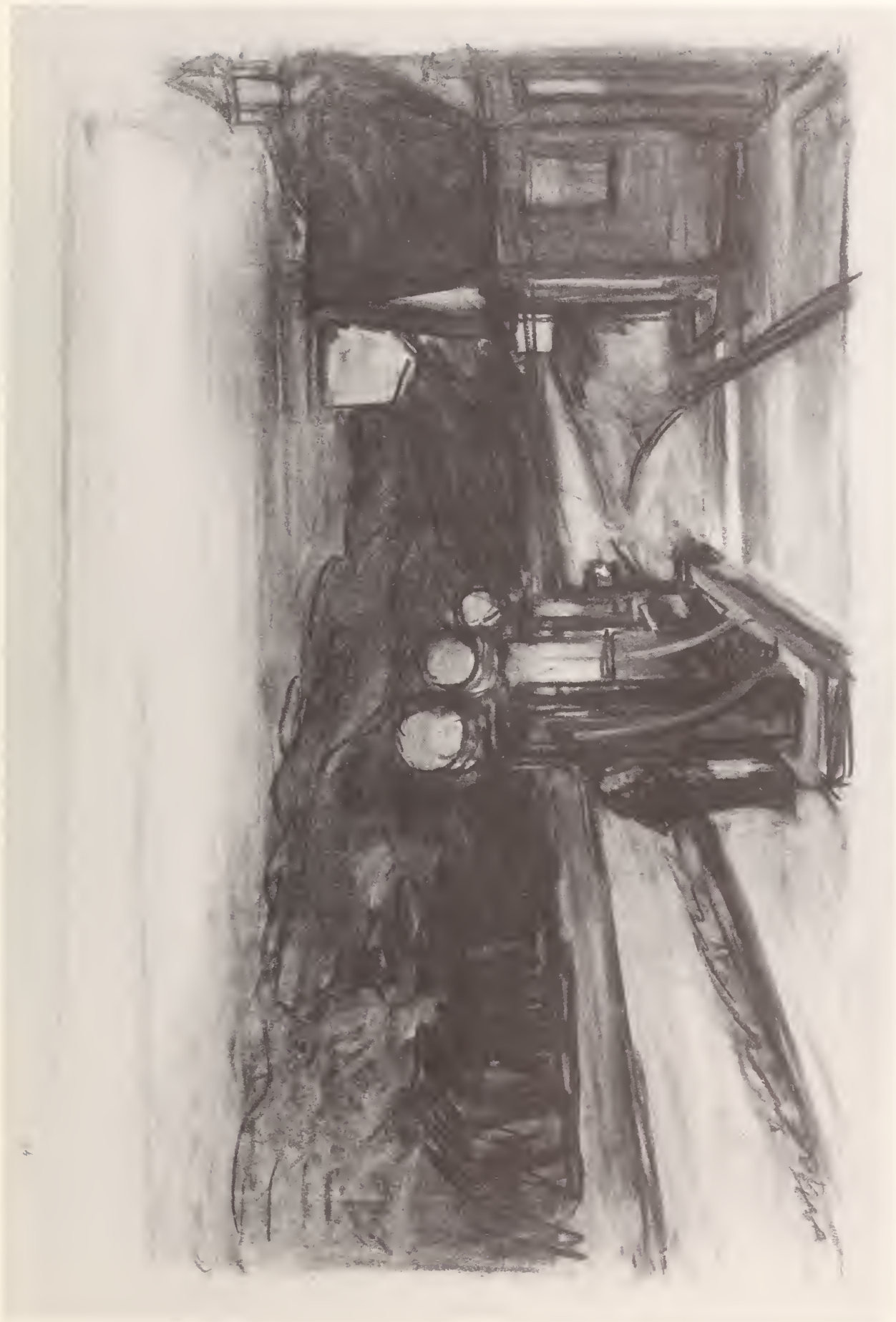


Study for *Morning Sun*, 1952

Conté on paper, 12 x 19 inches. Josephine N. Hopper Bequest 70.244



Study for *Office at Night*, 1940
Conté and charcoal with touches of white paint on paper, 15 x 19 $\frac{5}{8}$ inches.
Josephine N. Hopper Bequest 70.340



Study for *Gas*, 1940
Conté and pencil on paper, $15\frac{1}{16} \times 22\frac{1}{16}$ inches.
Josephine N. Hopper Bequest 70.300



Study for *Girlie Show*, 1941

Conté on paper, $22\frac{1}{8} \times 15\frac{1}{16}$ inches. Josephine N. Hopper Bequest 70.301

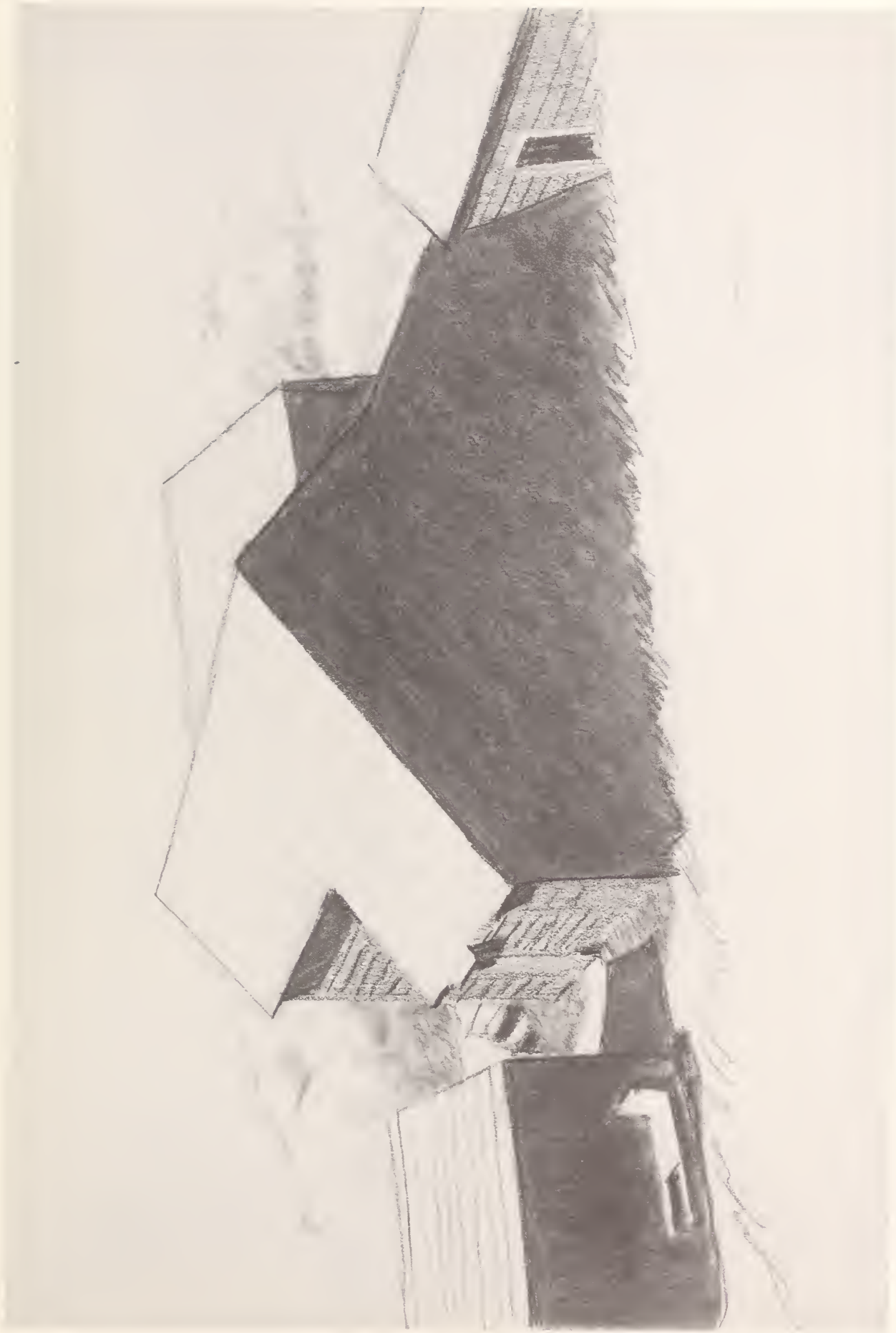


Study for *Girlie Show*, 1941
Conté on paper, 13¼ × 15 inches. Josephine N. Hopper Bequest 70.295

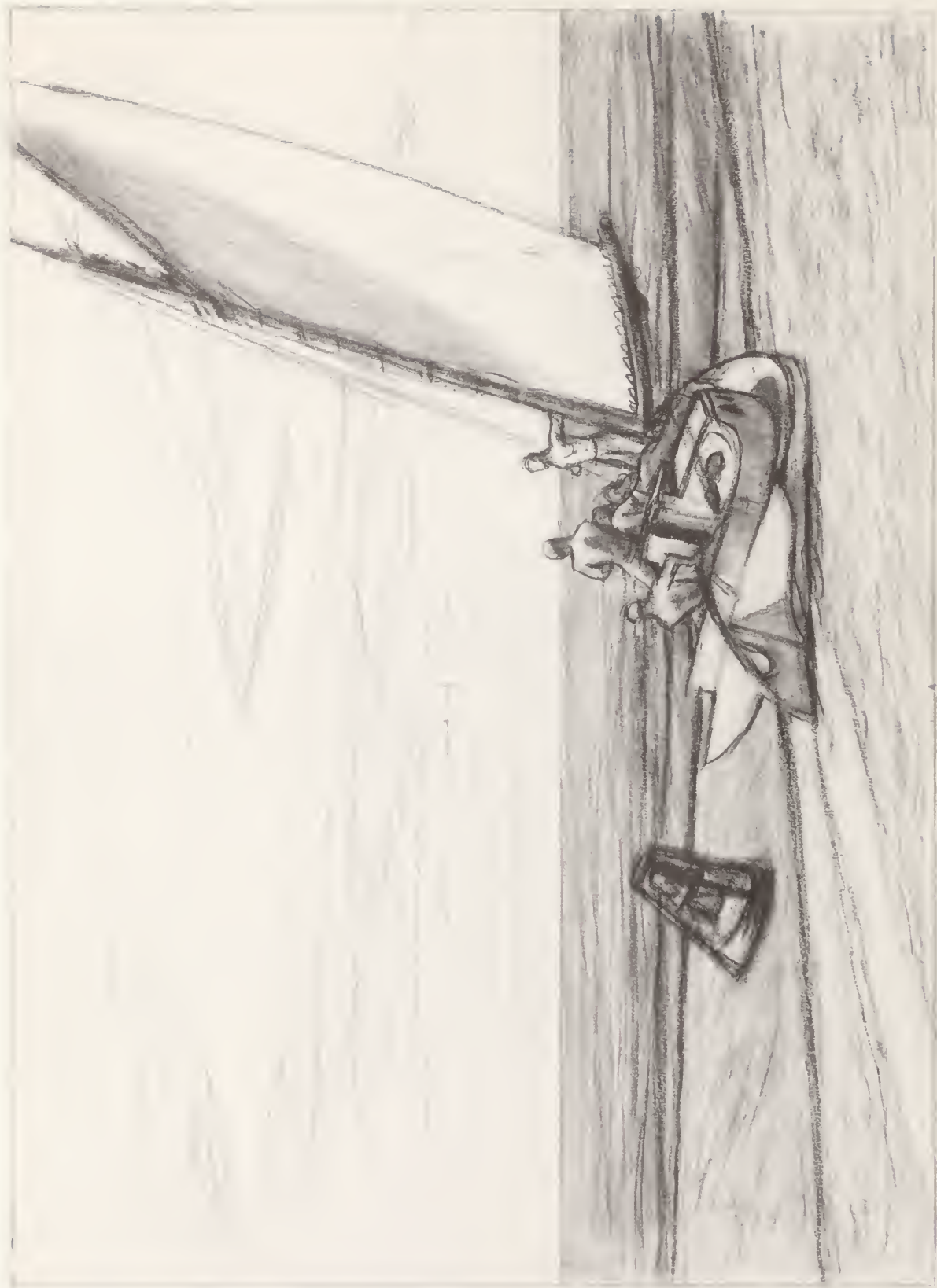


Studies of Cows, c. 1924-30

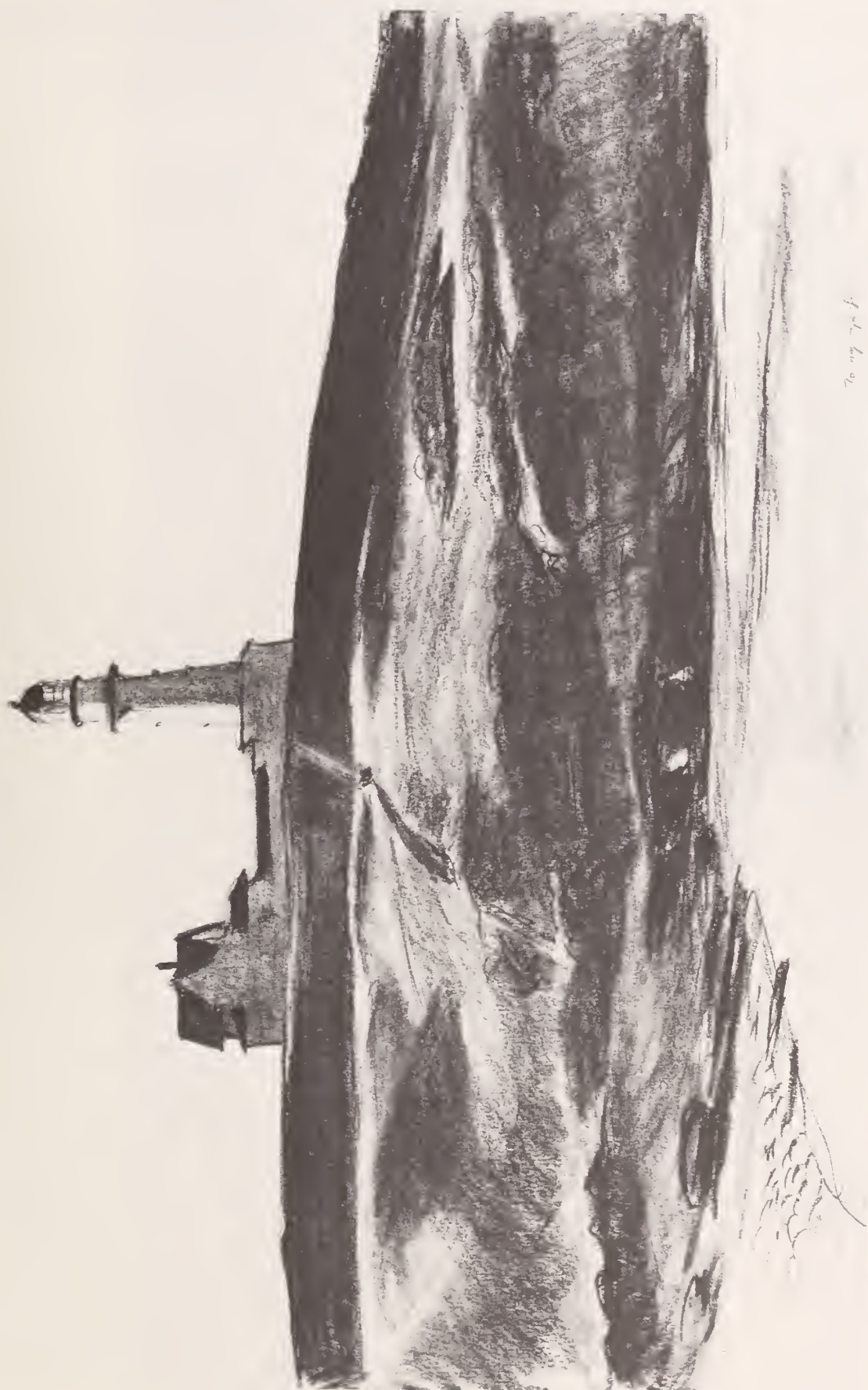
Conté on paper, $13\frac{1}{2} \times 21\frac{1}{2}$ inches. Gift of Lucille and Walter Fillin 75.20



Cobb's Barns, South Truro, c. 1931
Conté and red crayon on paper, 15 × 22½ inches.
Josephine N. Hopper Bequest 70.684



Study for *Ground Swell*, 1939
Conté and charcoal on paper, 15 × 22 inches.
Josephine N. Hopper Bequest 70.339



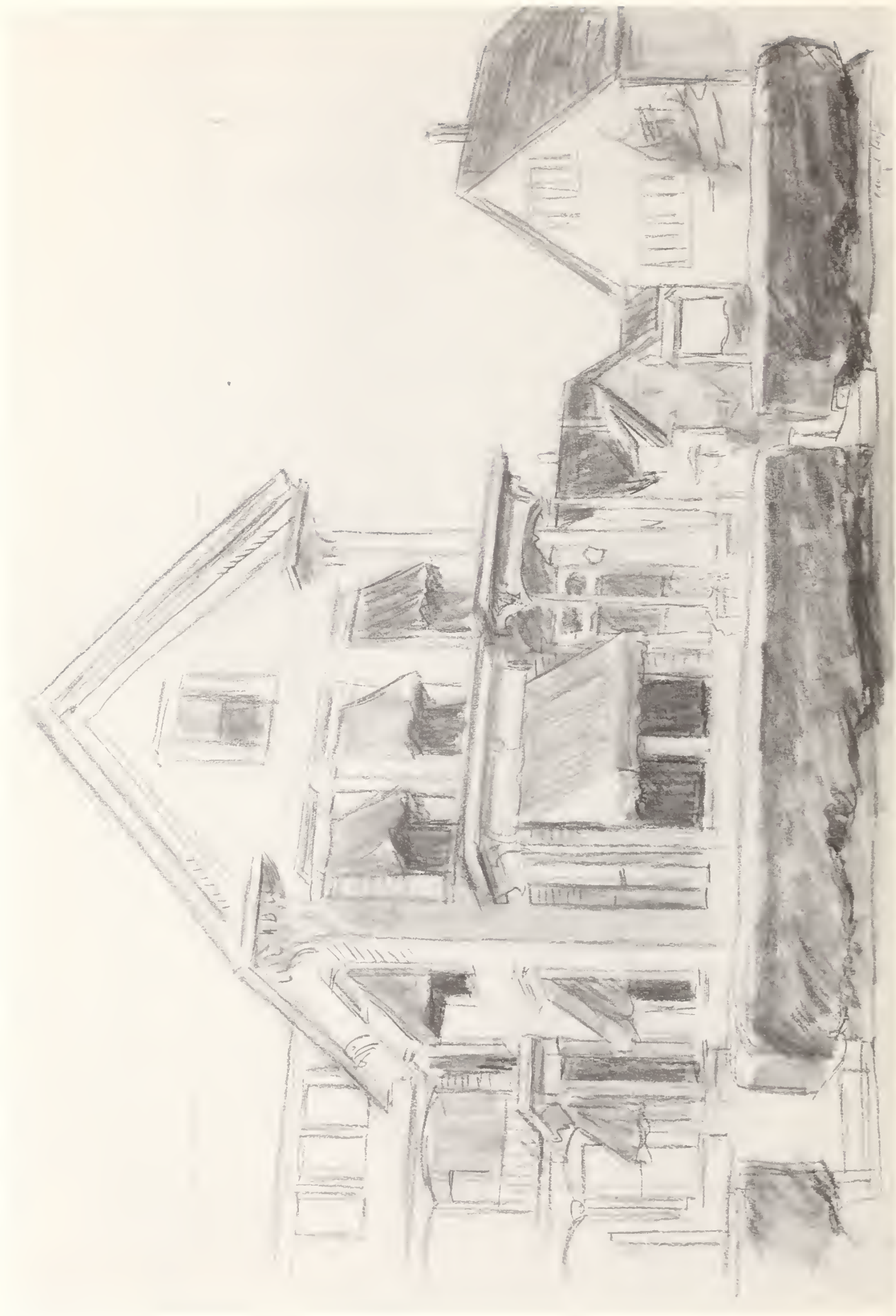
Light at Two Lights (study for *Lighthouse Hill*), 1927
Conté and charcoal on paper, 15 × 22 $\frac{1}{16}$ inches.
Josephine N. Hopper Bequest 70.683



Study for *Pretty Penny*, 1939
Conté on paper, 15 1/10 x 25 1/16 inches. Josephine N. Hopper Bequest 70.658



Study for *From Williamsburg Bridge*, 1928
Conté on paper, $8\frac{1}{2} \times 11\frac{1}{16}$ inches. Josephine N. Hopper Bequest 70.457



Study for *Rooms for Tourists*, 1945
Conté on paper, 15 x 22¼ inches. Josephine N. Hopper Bequest 70.848



Study for *Rooms for Tourists*, 1945
Conté and charcoal on paper, $10\frac{3}{8} \times 16$ inches.
Josephine N. Hopper Bequest 70.438



Study for *Solitude*, 1944
Conté and sanguine on paper, 15 × 18 inches.
Josephine N. Hopper Bequest 70.685



Study for *House by a Road*, 1940

Conté on paper, 10½ × 16 inches. Josephine N. Hopper Bequest 70.673



Study for *Route 6, Eastham*, 1941
 Conté on paper, 10½ × 16 inches. Josephine N. Hopper Bequest 70.330



Study for Route 6, Eastham, 1941

Conté on paper, 10 $\frac{5}{8}$ x 16 inches. Josephine N. Hopper Bequest 70.446



Saltillo, Mexico, 1943

Conté on paper, 10½ × 16 inches. Josephine N. Hopper Bequest 70.651



Docks and Boats, n.d.

Conté and charcoal on paper, 11 $\frac{3}{16}$ × 18 $\frac{1}{16}$ inches

Josephine N. Hopper Bequest 70.304



EDWARD HOPPER

River and Mountains, n.d.
Conté on paper, 10¾ x 16 inches. Josephine N. Hopper Bequest 70.365



EDWARD HOPPER
WHITE RIVER (N.Y.)

White River, Vermont, 1937-38
Conté on paper, 10½ x 16 inches. Josephine N. Hopper Bequest 70.372



Self-Portrait and Hand Studies, c. 1900
Ink on paper, 7 $\frac{7}{8}$ × 5 inches. Josephine N. Hopper Bequest 70.1559.28

Hopper Drawings

44 WORKS FROM THE PERMANENT COLLECTION OF THE
WHITNEY MUSEUM OF AMERICAN ART

Edward Hopper holds an important place in 20th-century American art. In his scenes of urban and rural life—canvases that reveal his rare, highly focused technical accomplishment and his deep psychological penetration—he created indelible images that often convey the loneliness of persons within their environment. Highly individual, instantly recognizable, his works are among the most esteemed in collections of American art.

The Whitney Museum of American Art is the largest repository of works by Edward Hopper. In their collection are a large number of Hopper drawings, powerful works that teach us not only about Hopper's technique and vision but also about the art of drawing itself. This book presents 44 major Hopper drawings, executed in crayon, charcoal, pencil and other primarily monochromatic media, most of them reproduced directly from originals in the museum's collection. Some of these compelling works are studies for paintings. Many reveal familiar Hopper territory: Manhattan streets, a lighthouse on the Atlantic seacoast, the rural Northeast and more.

The only book in print devoted exclusively to Hopper's drawings, this inexpensive edition offers a wonderful opportunity for artists and art lovers to study the unique range and evocative power of Hopper's draftsmanship. Those mastering and refining their drawing skills will discover in these pages a rich source of inspiration and instruction.

Original Dover (1989) publication. 44 drawings. Introduction. 48pp. 8¼ × 11¼. Paperbound.

Cover: Study for *Evening Wind*, 1921. Conté and charcoal on paper, 10 × 13¹⁵/₁₆ inches.
Josephine N. Hopper Bequest M 70.343

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